NUMBER THREE HUNDRED AND TWENTY-FOUR

THE ALBERT MARONI COLLECTION OF JAPANESE COLOR PRINTS

PART II

PUBLIC AUCTION SALE
SATURDAY, APRIL 3D, AT 2 P.M.

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
NEW YORK (1)

1948

NUMBER THREE HUNDRED AND TWENTY-FOUR

JAPANESE COLOR PRINTS

PART II

The Collection

of the late

ALBERT MARONI

PARIS

Sold by Order of

WARREN E. COX ASSOCIATES

Agents for Robert Maroni, *Heir*

PUBLIC AUCTION SALE

SATURDAY, APRIL 3D, AT 2 P.M.

EXHIBITION—FROM TUESDAY, MARCH 30TH, UNTIL SALE

(Daily 10 A. M. — 5:30 P. M.)

KENDE GALLERIES AT GIMBEL BROTHERS

33D STREET AND BROADWAY

11th Floor

NEW YORK (1)

Telephone: PEnnsylvania 6-5511

1948

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This is mainly due to the fact that the edges of the prints have been "laid down lightly"—a great factor in the handling of prints, preventing torn corners and other damage. It should prove no detriment, and if so desired, a little expert care is all that is necessary to loosen them.

Albert Maroni's monogram is stamped on all pieces, either on the print or the mat.

MRS. EDWARD TURNBULL

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ORDER OF SALE

APRIL 3D, 1948, AT 2 P. M.

JAPANESE COLOR PRINTS

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UTAMARO: THE SPOTS ON THE SASH

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Your attention is invited to the Conditions of Sale on Pages 2 and 3 of this Catalogue.

SATURDAY, APRIL 3D, 1948, AT 2 P. M.

CATALOGUE NUMBERS 1 TO 181, INCLUSIVE

JAPANESE COLOR PRINTS

LANDSCAPES OF JAPAN BY VARIOUS ARTISTS

FIGURES, FAN, FISH, BIRDS AND FLOWERS

HIROSHIGE PRINTS FROM MANY SERIES

HIROSHIGE: Fl. 1818-1858

1. **THE LARGE FISHES: TWO FINE EXAMPLES FROM THIS RARE SERIES**
   Carp Ascending the Stream: Rare printing with iridescent mica: Large Shimadi (striped), some mica printing, and the blue spotted Ainame. Both in fine condition (rarely found, as they were very popular in Japan). (2)

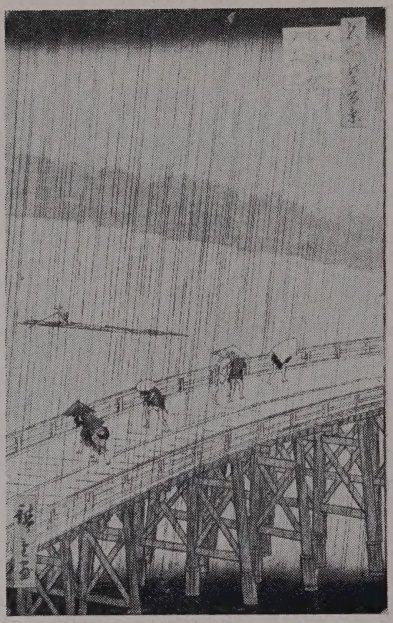
2. **TWO FINE EXAMPLES FROM THE FISH SERIES**
   Four trout in a stream, the first issue, (note the blue water lines extend from one border to the next), very rare; Bass and red Beryx, shown with sprays of Suzuki grass, both in good color, shows fold. (2)

3. **THE LARGE FISHES: THREE PRINTS FROM THE SERIES**
   The large blue "Inada" and the fat little "Fugu" with a branch of plum blossoms, the first shows the use of silvery mica printing; the large "Ako", the "Fish of Good Luck"; and a mica printing of the "Shrimps and Crayfish" (repair). (3)

4. **FOUR PRINTS FROM THE LARGE "FISH SERIES"**
   Awabi and the slender blue Sajori, with peach blossoms; two "Kochi", the word means "the winds of spring", with egg-plant; large red fish and a smaller spotted brown fish, with two roots; and a Flounder and two Gurnard lying in a pile of green bamboo leaves, (repair). (4)

5. **FOUR OF THE RARE PANEL LANDSCAPES**
   Nippon Bridge in snow, showing Yedo Castle at the foot of Mt. Fuji; Mt. Fuji seen from the rapids at Tea-water Bridge; Autumn with ships coming into Harbor; and Bridge leading to the Shrine. (4)

6. **THREE PANEL LANDSCAPES BY HIROSHIGE**
   Moored boats at Twilight; Woman gathering clams; and Cooling at the Waterfall. (3)



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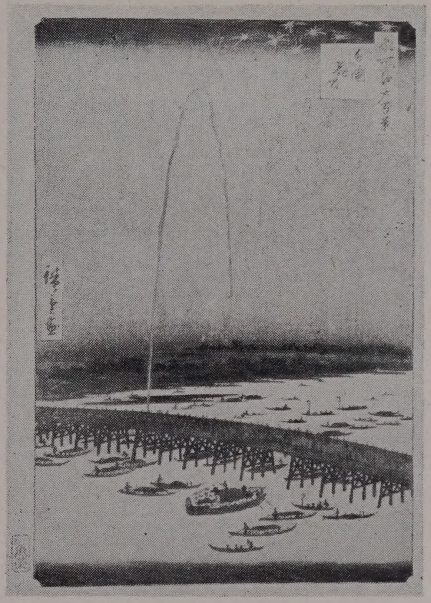
7. **Rain at Ohashi on the Bridge: Yedo "100 Views"**

One of the great landscapes in Japanese Art, by Hiroshige. Full margins; in collector's condition and color; note the smoky rain-clouds, the misty distance of the further shore, the sharp lines of the rain which in the distance become softly grey.

[SEE ILLUSTRATION]



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8. Night Scene: Bursting Rockets

The celebrated night scene by Hiroshige of Fireworks at Ryogoku Bridge.

[see illustration]

9. Two Night and Moonlight Views from the Yedo Series

Road on the embankment to the Yoshiwara, many people pass and shops are lighted; the High Bridge crossing at the Timber Yard by moonlight. (2)

10. The Beautiful "Grey Print" from the Upright Tokaido

The Mountain pass at Okabe, and the only Hiroshige known in this soft grey; a Moonlight print from "60 Provinces"; and two processions, one of Festival boats, the other on a crowded street; all four in good color and condition. (4)

11. **Three Prints from the Hundred Views of Yedo and Fuji**

Horses feeding, Fuji beyond the green pastures dotted with crimson blossoms; the Turtle on Mannen Bridge, Fuji seen through the Archway; and River view, with man poling the partly seen boat. (3)

12. **Winter and Summer: Two Prints of Unusual Size**

Stream through the grounds with heavy snow covering trees, fountain and bridge; and Stream with long bridge, the hillsides thick with blossoming cherry-trees, and pleasing view of green hills. 15 X 10 inches. (2)

13. **Fantastic Presentation of a Snow Scene**

Hills and trees beside a blue stream, covered with soft Spring snow, which Hiroshige has developed with form and shadows as faintly seen "Death's Heads", the waving bare branches as ghostly skeletons. Rare, fine color. Larger size, 14 x 10 inches.

14. **The Woman Diver: A Large Panel by Hiroshige**

The "Awabi Shell Diver"; a rare large panel showing the girl with floating hair, the knife in her mouth bringing up a large Awabi shell from a cluster on the submerged rocks. Folds worn and a piece inserted from another print.

15. **Two Kakemono Prints by Hiroshige**

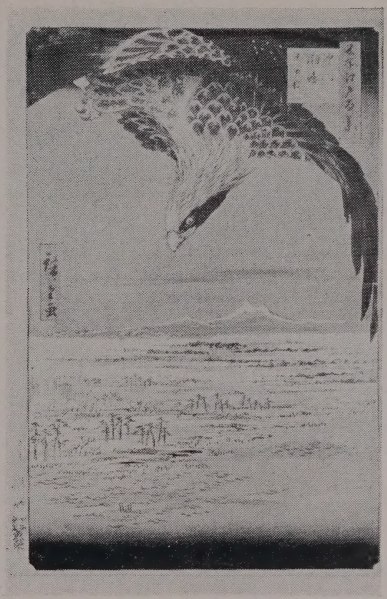
A travelling Priest on a huge black water-buffalo, with vista of the sea. The young Narahira on his way to exile, passing Mt. Fuji, his punishment for making love to the young Wife of the Emperor. (2)

16. **The Rapids of the Inland Sea, Japan**

One of the great triptychs of Hiroshige, but has been regrettably hurt by time and exposure. A great composition rarely offered.

17. **Hiroshige Half-Blocks and Others Miscellaneous**

Three of the half-block Tokaido series by Hiroshige; three little Chinese boys playing with a bird and its cage; lady seated writing; small print by Utamaro, etc. (7)



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18. The Eagle Over Ten Thousand Acres

Hiroshige's great print of the Snow landscape, at Susaki, with the great Eagle descending; the sweep of the wings can almost be felt. Fine and powerful. In collector's condition and color. Full margins.

[SEE ILLUSTRATION]

THE MARUSEI TOKAIDO

HIROSHIGE 1.

19. **Kambara on the Tokaido: One of the Noted Prints of the Series**
Pink and aubergine boats filled with passengers approach the shore under deep green hills, with a snow-white Mount Fuji rising beyond.

20. **View at Numadzu: One of the Great Compositions of the Series**
A grey-blue Mount Fuji to left, down whose slope pours melting snow, rising far above foot-hills and rice fields.

21. **Hillside Landscape from a Noted Series**
Pink and grey path with traveller and Coolie leading a black ox between green hills looking to masses of white clouds in a sky of purest blue.

22. **Workman on a Mountain Road: Night**
Two rugged pine trees lit by the flares of the coolies.

23. **Six Prints from this Well Known Series**
Fuji from Yejiri, with white sail-boats; Miya with loaded junks and white sails on blue water; Okabe Mt.; Utsu Hill, a noted print; etc. (6)

24. **Six Prints from this Well Known Series in Fine Color**
Gossiping on Sanjo Bridge; Rice fields at Ogawa; the noted "bonfire print" of the series, the fields at Shono; and others. (6)

25. **Six Landscapes from the Same Series**
The Pink Torii at Yokkaichi; the Bridge at Okazaki, night and water scenes, etc. (6)

26

26. Thunder Storm at Tadashi: A Great Rain Print

A geisha and servant on the yellow plank bridge in the foreground, bending under wind and rain; the tea-house and Inn obscured in the down-pour, the distant trees fading into grey, with heavy rain from clouds of soft grey. Collector's condition and color. An amazingly fine impression.

Note: From the rare series of ten prints by Hiroshige: "Kyoto Meisho".

[SEE ILLUSTRATION]

27. Deep Snow in the Mountains at Oi

One of the rare snow scenes of the Kisokaido series (the road from Kyoto to Yedo, or Tokyo), the snow still falling heavily on the travellers on horseback near the Pines. Good color with margins, shows fold and some of the snow has oxidized into greyish black.

28. Snow at Itabana: Heavy Going Under the Pines

This is one of the prints contributed by Yeisen to this Hiroshige Kisokaido series; a celebrated print with weary travellers at sunset.

29. Cormorant Fishing by Night and Four Others of the Series

River at Sunset at Shinmachi; peasants with bundles of faggots at Okute Pass; and others from the Kisokaido series. (5)

30. **Four of the Stations from this Celebrated Series**
With groups of travellers walking, riding, resting in the many attractive landscapes, Moriyama, etc. (5)

31. **Woodchoppers Resting: Travellers on the Road: Castle at Unuma**
Two prints from the Kisokaido series by Hiroshige, done at Motoyama and Tsumakago; the last, "Castle at Unuma", is one of the Yeisen prints in the series. (3)

TOKAIDO: FIFTY-THREE VIEWS
HIROSHIGE 1.

32. **High Wind in Spring on the Embankment**
A noted print from Hiroshige's "Tokaido 53 Views" in good color and condition.

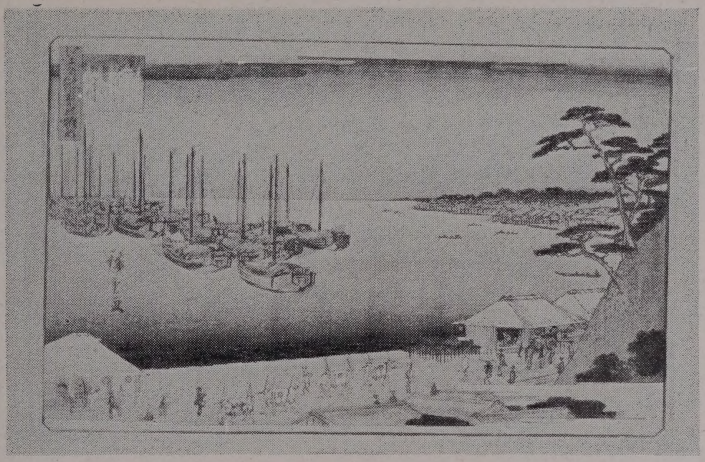
33. **Rain and Wind at Shono**
A noted rain scene from the First Tokaido, with the characters on the umbrella (later omitted from the blocks). One of Hiroshige's best-known rain-scenes.

34. **The Early Start: A Misty Morning**
Travellers on horseback and in *kago* in the foreground, Blue *torii* and landscape fading into grey. Good color and condition with full margins.

35. **Snow on the Steep Hillside: A Procession Barely Seen**
Kameyama, the best snow of the First Tokaido.

36. **Four Prints from Hiroshige's Best Known Series**
The 53 Views of the Tokaido, the road from Tokyo to Kyoto, The Horse Fair at Chiriu, Hillside street, with boats coming in at Shinagawa, etc. (4)

37. **A Group of Fine Similar Impressions**
Shirasuka hill view, note the fine and unusual composition; boats at anchor; two women with clothes bats in a pleasing landscape, etc. (5)



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38. **Fine Print from One of the Yedo (Tokyo) Series**
Junks at Takanawa; moonrise on the harbor; rarely offered in collector's condition and color. A fleet of dark junks, against an orange sky with rising moon, and flight of birds.

[SEE ILLUSTRATION]

39. **Five Prints of Hiroshige's Noted Landscapes**
Ford at Odawara; Boating on the river, the Cliffs at Yui, and others. (5)

40. **Five Prints from Various Oblong Series**
Moonlight at Takanawa; Daimio procession coming from the Imperial Grounds, Long Bridge over the Sumida, etc. (5)

41. **Prints from the Revenge of the Ronins and Other Series**
Three of the "Ronin" prints; ladies boating; and attack on the Castle. (5)

42. **Two Fine Early Figure Prints and a Landscape**
Snow-scene and a girl stepping from a boat, carrying an umbrella; and Children following a street-singer, both fine examples of Hiroshige's earliest work; and Ryogoku Bridge Fireworks, Night, done in 1832. (3)

43. **Four Landscapes from One of the Yedo Series of Hiroshige**
Hillside Shrine; the long stone bridge; Budding Plums, etc. (4)

44. **The "Tea House" and Other Series by Hiroshige**
Three fine examples from Hiroshige's Geisha "Tea-House" series: Red Maple picnic by a rushing stream, etc. (5)

45. **Five Prints from Hiroshige's "Toto Meisho"**
Torii at Sanno Shrine; Lantern Festival; Hillside Tea-house; Festival processions; etc. (5)

46. **Cherries in Bloom at the Bridge and Two Snow Prints**
Fuji seen from Koganei, Yedo series, 1837-1939. Crowded Nippon Bridge in winter, with view of Fuji. Nippon Bridge from "Yedo Meisho", 1840-1858, in winter snow. (3)

BIRDS AND FLOWERS

47. **Three Fine Bird and Flower Panels by Hiroshige**
Three Chidori flying near tall, single red poppies; Hibiscus, flower and bud with a green Mejiri flying down; and a black-throat perched on a bough of single crimson Japonica. (3)

48. **Three Hiroshige Bird and Flower Panels**
Wild Geese fly against an autumn full moon, partly seen; an old tree with red-brown leaves and berries; Grosbeak and a rose Japonica; Green Mejiro on the blossoming peach bough. (3)

49. **Three Bird and Flower Panels by Hiroshige**
Small yellow bird swinging on a Wistaria vine; Poppies and Sparrows; and Brown bird and hibiscus (the last two browned). (3)

50. **Three Bird and Flower Panels by Hiroshige**
Spring, Cuckoo flying against the moon; Grosbeak perched on Japonica spray; and two redthroats and a swaying branch of pendant peach blossoms. (3)

51. **Cranes Flying Over Mounting Waves: Undivided Diptych**
An unusual-size block for Hiroshige, touches of color in the birds' red crests, the waving blue sea and foam broken by green rocks. Collector's Condition and color.

52. **Two Kakemono Prints: Tiger and Crane**
A green-eyed fierce tiger sneaking around a bamboo tree; a crane on a Pine tree near her nest, seen against a huge red setting sun. (2)

53. **Four Prints with Birds and Flowers**
Wild Goose flying South by Koyen; autumn bough by Sugetsu; monochrome of a weary crane on a snowy bough by Tsukimaro; Cranes at Sunrise (plumage in gauffrage), "10,000 year Turtles", pine and cherry by Kunitora. (4)

FAN PRINTS

54. Two Prints for Unfolding Fans by Hiroshige

Fine example in tones of blue, Mt. Fuji rising in white clouds from blue plains where weary travellers ride, pines and low hills with a brilliant orange sky to left; and ladies and children on the shore near Yenoshima overlooking Snowy Mt. Fuji—a rarely perfect impression, seldom offered. (2)

55. Three Unfolding Fan Prints: Mainly Humorous

A hair pulling event among servants; Seven Tom-cats mirrored as famous actors—both by Kuniyoshi, Fourteen little "Flame Demons" emptying and drinking from a huge jar, with sake cups, dippers, a suction pipe, etc. (3)

HOKUSAI: Fl. 1779-1849

56. Drawing by Hokusai in Chinese Ink

Freehand ink-drawing of a peasant approaching the Torii (entrance to a Temple). 10 x 7 inches.

57. Hokusai's "Views of Fuji": Rare Examples

Eight of the series "Fuji 36 Views", six of which are printed in two colors, rose and green, one in blue and monochrome, and one (unknown to the finished set) in rose, blue and green, with some hand-coloring. The six apparently patterned for a six-fold screen. Very rare in this form. 9½ x 14 inches. (8)

58. Two Prints from the "Six Poets" and a Long Surimono

Rare examples of Hokusai; one of the "poets" being the young Narihira banished from Japan for making love to the Wife of the Emperor: the surimono shows peasants in a river landscape the water in gauffrage. (3)

59. Views from Various Series, Including Hokusai

Landscapes from the "100 Poems", "Fuji 36 Views": "Jo & Uba watch the crane approach at Sunset, and others. (7)

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60. Surimono: New Year's Greetings

Specially designed and often printed with the use of silver, bronze and delicate color. By Hokkei, Gakutei, etc. Boy playing the flute while riding a water buffalo, near Mt. Fuji; note the use of silver and bronze; also to be noted in "The Pride of the Family", Monkey bringing Gifts, etc. (5)

61. **Four Surimono or New Year's Greetings**

Lady on a balcony, the plum blossoms in silver, by Koitsu: Two cattle under willows by Kunisada: Warrior on a cliff with drawn bow, in color bronze and silver, etc. (4)

62. **Japanese Humor: Six Examples in Scarce Prints**

Jokufu flying happily on a crane, a Chinese wizard in search of Everlasting Life; The Reluctant Lady; The Shadow picture, man as crane; the Tobacco Box which produced a dragon to the horror of the smoker; a sleepy merchant, all of his squashes escaping from the basket, etc. (6)

BUNRO: Fl. 1778-1800

63. **Lovers with Falcons**

They are seen at half-length. A noted example by a rare 18th Century artist, Bunro, listed in the catalogue of prints in the British Museum.

CHOKI: Fl. 1785-1800

64. **Print by One of the Most Sought for Artists: Choki**

Diptych by this rare 18th Century Artist: a group of ladies at their household duties, a child and a dog in attendance. Good color and a fair example; some worm-holes.

HONEN: Fl. Eighteenth Century

65. **Prints by a Little Known Artist: Honen**

Hermit by a stream with fall flowers and grasses watches the Wild Geese fly south, large size, 17 x 11½. Print of square form showing an angry warrior destroying his armor and armor-box, and another. (3)

HOKUJU: Fl. 1820-1830

66. **One of the Rare Much-Liked "Plates in Western Style"**

Done by Hokuju, "Benten Shrine, Shinobazu Pond", an amazing composition with use of gauffrage, in good color and condition.

67. **Junks Setting Out from Tsukudajima**

Note Hokuju's introduction of the "Western style" shadows, the clouds in gauffrage.

68. **Three of the "Western Style Plates" by Hokuju**

"Ohashi Bridge"—note the shadows; Asakusa Kinryusan Temple on the Hill, with gauffered clouds; and twin rocks, called by the Japanese "Husband and Wife", with incoming tide. (3)

KIYOMASA: Fl. 1706-1763

69. **A Large Head of a Beauty Looking Left**

One of the few known by Kiyomasa, a pupil of Kiyonaga. She wears black over rose and carries an open fan with a "Kiri Flower" crest. Note the expressive countenance. Some worm-holes to left and time has marred its fresh beauty.

KIYOMITSU: Fl. 1735-1785

70. **Cherry Blossom Promenade. Hosoye or Panel by Kiyomitsu**

A lady of the Nobility in pale blue over yellow raises her veil to admire the blossoms (slight repair in the fold); with a panel by Kuniyoshi, in night blue with full moon and a warrior kneeling by a stream, watching his reflection; and an early double-page book print of a workman near houses, by a mountain stream, slight blue and green tints. (3 pieces)

KIYONAGA: Fl. 1769-1794

71. **The Cherry Blossom Parade**

A tall Courtesan in black over rose color with two small Kamuro, walks under blossoms by a bamboo fence. A print of handsome line and much grace.

72. **Two Girls Going Boating: A Print of Square Form**

The orange boat is seen, as one girl steps on; her companion, holding her skirts and carrying a closed umbrella is on the stepping-stone behind her. Good color and condition.

73. **Three Prints of Similar Square Form**

Mother standing at her dressing case of black lacquer, her son changing the mirror; Parting Embrace, lovers under a willow-tree, summer; (rubbed, repaired); and "The Broken Lily", depicting a Courtesan and kneeling maid holding the lily, while a small boy, probably the culprit scrambles up from the floor. (Japanese collector's stamp.) (3)

74. **Three Prints Showing Children by Kiyonaga**

Girls playing battledore and shuttlecock; two boys looking at a kakemono showing two boy attendants for the Priests; and the "Red Boy" Kintoki with his bear dressed as a servant and an *oni* carrying packages. All are rare, the latter two in good color. (3)

KORIN: Fl. 1660-1716

75. **Rare Korin Original: Diptych in Square Form**
White and grey mice sliding past a sleeping cat, from the Korin "Gwafu"; slight touches of color: some "untimely spots".

KORIUSAI: Fl. 1765-1770

76. **Two Prints with a Japanese Collector's Stamp**
Two prints by Koriusai (in the Harunobu manner), square form: lady with maid and dog going out by moonlight; and boy teasing his mother for a toy. Note the striking diamond pattern in pink and black of the passing maid with a tray of fish. (2)

77. **Four Prints of Square Form by Good Artists**
Lady with maid and servant on shopping street; by Koriusai; Two courtesans on a bridge by Shigenaga; Jo & Uba greet the rising Sun in the ocean; and Poetess on the shore in trailing robes with large fan, by Shunsho. All fine condition and good color. (4)

KUNISADA: Fl. 1807-1864

78. **Three Girls Seen at Half Length**
Large heads with Morning, Evening, and Moonlight landscape backgrounds; scene at a tea-house where a clog merchant has stolen a cake; and maid and man with tea-pot and broom. (5)

79. **Decorative Diptych by Kunisada in Fine Color**
Girl in blue with a red fan on a windy day; and Autumn maples, a girl in black carries a bough with a yellow gourd over her shoulder. Fine condition. (2)

80. **Seashore Triptych by Kunisada with the Girl Divers**
A gentleman and companion lost perhaps in admiration of the skill with which these nearly nude girls do their work. Beyond, incoming boats bring more girls with piles of shells, with a blue sea and pleasing landscape.

81. **Panels by Kunisada and Kuniyoshi**

Geisha near a dark bamboo screen at a doorway; Chinese courtier "Sobu" lived 100 B.C. with a goblet of wine and a young goat, pine and moon; both fine examples of Kuniyoshi. Geisha in summer with a samisen—a two-color print in faded rose and yellow, with use of mica (worm-holes and somewhat abused), by Nagahide of the Osaka School. (3)

KUNIYOSHI: Fl. 1813-1861

82. **Fine Example of the Noted Kuniyoshi "Blue" and Others**

The cuckoo calls for Spring in a pouring rain, while the Geisha in the red boat is sheltering under an umbrella of "Kuniyoshi blue"; and young Samurai in black, a distinguished figure against a cloudy sky; both are in collector's condition. Four others from Kuniyoshi's historic scenes. (6)

83. **Six Prints from "Incidents in Folk-Lore": By Kuniyoshi**

Okame the little Dancer, from the legend with the Princess in the Cave; Priest in the Waterfall, where he sat for seven years penance; Death-defying Warrior, etc. (7)

84. **Seven Prints of Kuniyoshi and his Followers**

Escape of the Lovers in the marsh grass; the Letter-bearer, note the fine printing of the desperate girl swimming the mounting waves; Blind Men Wading; Devil-Fish Dance; Radish Merchant, etc. (7)

85. **Six Prints from the Series of "Poets" by Kuniyoshi**

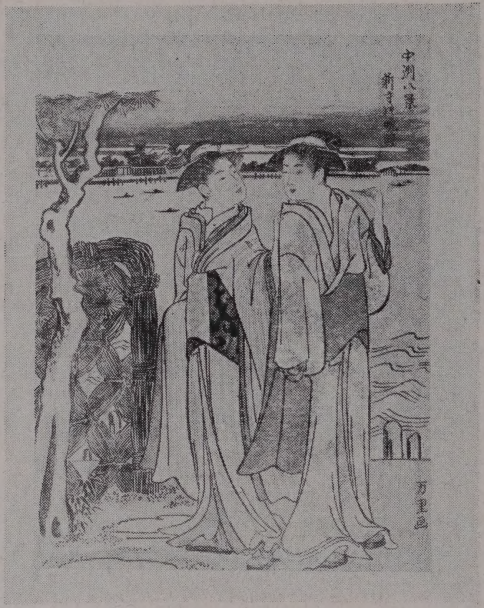
Poetess in contemplation on the rocky shore; children begging for the kitten rescued by the poet: poet in yellow seated in a gallery; the same print with different color blocks, etc. (6)

86. **Five Similar Prints from this Series**

Poet admiring waterfall at night, a rare example from the series; Warrior assisting at forging his sword; Fisherman on a misty morning, etc. (5)

87. **Eight Prints of Square Form by Kuniyoshi**

Series "Chinese Heroes", etc.; "Red Boy" with Mother and bear; Wandering Poetess; Jumping the waterfall; Priest in the Waterfall; Deep-sea diver; etc. (8)



88

MANRI: Fl. Eighteenth Century

88. **An Artist of Whom Nothing is Known, Signed Manri: Shows Kiyonaga Influence**

Manri: Two ladies meet on the River bank near a small pine and bamboo gate, the one to right holds a hairpin in her upraised hand, her companion rests her right hand on her shoulder. Their robes of soft grey and rose are tied with cherry and black. In collector's condition and color. Size 8½ x 6½ inches.

[SEE ILLUSTRATION]

MASANOBU: Fl. 1761-1816

89. **A Diptych from "Mirror of Yoshiwara Beauties"**
Segawa, regal in black over rose and ivory stands near the Hibachi and her two maids, and turns to look at Matsundo who kneels forward with a box of paper; she is also attended. Fine color and good condition. From a famous book of Color Prints by K. Masanobu.

90. **Snow Print by Masayoshi: Another by Toyohiro**
Towering cliffs over a little snow-bound village by Masayoshi; fine snow print by Toyohiro in rose and green, Embankment, Torii and Pines in heavy snow; and Wide River scene in view of Fuji by Yeisen. All in fine color and condition. (3)

91. **Panels, Harimaze, Some Modern Examples**
Oni at New Year by Hokkei; Daikoku by Kunisada; Landscape with towering Fuji in blue tones; etc. (9)

92. **Panels in Black and White and in Color**
Two panels of warriors by Shunyei; Fan Dancer by Kunikaza; Angry man by Sadanobu; and six in black and white of Frog, Fish, Crab, Gourd-vine, etc. (10)

SEKIJO: Fl. 1780-1800

93. **Lovers Drinking Sake: A Rare Broadsheet by Sekijo**
Seen at half-length in the thin silks of summer; soft colors offset by the smooth black hair and the thin black Haori of the man.

94

TOYOKUNI: Fl. 1788-1825

94. Presentation of the War Hat: Sheet from a Triptych

A ceremonial group; a mother, beside her a maid with a tray and the Tea, and standing behind with the kneeling mother and carrying the symbol of manhood are two of the most beautiful of the figures of women of Toyokuni's early period. In collector's condition and color.

[SEE ILLUSTRATION]

95. Portrait of an Actor: A Large Head

By Toyokuni, influenced by Sharaku's work. Slight oxidation.

96. Three Prints with Striking Use of Black

Woman kneeling, playing a yellow koto, and holding her lover by his velvet sash to keep him; "Summer Cooling", printed in a black and yellow arch, a tall Geisha in thin black, standing in the prow of a Pleasure Boat; and "Three actors", the woman in the character of a black Bird of Paradise. (3)

97. THREE BROADSHEETS BY TOYOKUNI

A Courtesan seated, reading, by the Hibachi; watching boys dive for coin at Yenoshima; and a Shopping Street, gentlemen accosting a passing Courtesan in lavender, her maid dressed to match. (3)

98. "EXORCISING THE DEMON" AND TWO OTHERS

Actor with a travelling Buddhistic shrine exorcises the Demon above him in red and ecru; "Cherry Blossom" celebration: a merchant and his mistress seated on a red engawa, with a maid and boy attendants; and a group of four actors on the steps. (3)

99. THREE LADIES AND A MAID ON THE SHOPPING STREET

Passing a large shop with a sign of "Ebisu with his fish." A fine print in beautiful color and unusually good condition except for a repair in lower left margin.

100. TWO FINE EXAMPLES OF THEATRICAL PRINTS

A quarrel between Asao Toyozo and Ichikawa Komazo; two actors and a lady meeting a traveller; both good examples in good color on a grey wash ground. The actors are seen at half length. (2)

101. FOUR PRINTS: THREE OF DOMESTIC SCENES

Two of square form, a lady painting a fan; and a lady bringing tea to a youth, this latter particularly good; two panels, one of the same subject, serving tea, and an earlier panel of a lady with hammer and nails, her robe and sash touched with silvery mica, her clogs and the hammer-head in lacquer black, rare, but has damp stains in the background. (4)

102. LANDSCAPE SERIES BY TOYOKUNI: RARE SET

Six extended landscapes with water views including interesting views of Mt. Fuji and other mountains by moonlight and in a cloud-flecked sky; a landscape print from another series shows a wide view of an entrance to the Temple. (7)

103. FOUR PRINTS FROM THE "REVENGE OF THE RONINS"

Fight in Lord Moronao's Castle, night scene; the Journey of Tonase and her Mother, both by Toyokuni, and two upright prints of the Fight at the Castle by Yoshiuki. (4)

104

104. Doorway Group with Three Ladies and a Boy

A fine Toyokuni example in splendid color; ladies and a maid in lavender and soft blue in the doorway, while a boy seated on the step teases three puppies with a string.

[SEE ILLUSTRATION]

SHUNSEN: Fl. 1810-1825

105. Shunsen, Koriusai and Kiyonaga: Prints

Seated courtesan and her maid, a brilliant color print by Shunsen; seated courtesan, looking at a robe patterned with Mt. Fuji, held up by her two Kamuro, by Koriusai; "Too much sake", a geisha with samisen who has already had too much, offered more sake by a man (shows centre fold). (3)

SHUNSHO: Fl. 1764-1792

106. Prints from the Famous Romance "Ise Monogatari":

Three of these prints, all about 8 x 6 inches, represent the scenes at the Palace, the Departure of Narihira and his companions. Wandering off by a stream, raising his hand to shade his eyes he sees in the next print a beautiful Princess in rose color, near a balcony. Together 3 pieces.

Note: All of these and the following lot are exceptional impressions in fine condition, and unusual color-quality, all from Shunsho's famous series of illustrations of an ancient romance "Ise Monogatari" of which the poet Narihira is the hero.

107. Five More Prints from Shunsho's Romance "Ise Monogatari":
The Princess receiving a bough of maple with poem attached; she is serenaded by Narihira, who plays the flute at her doorway, a sleepy boy kneeling by him; she receives him, while seated writing; he leaves her, raising the bamboo blind she sadly watches him wave farewell; deserted, she wanders off, and this is a beautiful print of the sad Princess who has thrown herself, the picture of despair, beside a stream in the mountains. (5 pieces)

108. Two Prints from the Fine Silk Worm Series: Square Form
Watching the butterflies escape from the eggs; and feeding the silkworms mulberry leaves; both beautifully printed and in fine color. (2)

109. Travel and Domestic Scenes in Japan: Ten Prints
A series in square form in fine color and condition: groups including Poets, Priests, Housewives, and travellers, all admiring the beauties of the Japanese landscape in the four Seasons. (10)

110. Two Panels of Noted Actors: Both in Collector's Condition
Mainly tones of rust and lavender: two men near a house, one seated holding a dipper; and late spring snow with actor as a Samurai holding an open umbrella, with bamboo fence and snow-covered cherry-tree. (2)

111. Two Actor Panels in Striking Tones of Black
Segawa Kikunojo, the noted impersonator of the roles of women in a snow scene, wearing a soft robe of deep black, holding an umbrella, standing near a bamboo fence in rust-color; and the great Ichikawa Ebizo, wearing black, in a war-like attitude on the beach. (2)

112. The Great Wrestling Match, and Others
Great match on a raised red platform, with enormous crowd, by Shunsho; Summer pleasures by Kuninaga; Dreaming Girls by Koriusai; Snow landscape with lovers at a window by Shiko, (school of Utamaro); Salt-water girls by Kunitora, all in scarce oblong form. (5)

SHUNYEI: Fl. 1782-1800

113. Benkei in Full Armor on a Dappled White Horse. By Shunyei
The servant of the great Yoshitsune. Fine color on a yellow ground.

114. Two Warriors Under the Pines: A Diptych in Panel Form
Each in robes of beige, ecru with green accents, making angry gestures with swords. Rare example by Shunyei in fair condition and color, characteristic example for which the artist was noted.

115

SHUNCHO: Fl. 1777-1799

115. Five Ladies Gossiping Near an Arched Window

A Shuncho broadsheet in beautiful color and condition; the group of women in black, rose-color and soft green on the Engawa in engaging and graceful attitudes, through the black arched window behind them can be seen a view of the lake and other buildings.

[SEE ILLUSTRATION]

116. Three Prints: Two of Square Form

A group of three ladies at Flower arrangement, in monotone: four ladies examining a present in good color; both are square form. Scene at the seashore, lady with maid and a child at Yenoshima. Broadsheet. (3)

117. Diptych in Fine Color "Selecting a Robe"

A busy workroom with six attendants showing a purple Uchikake to a lady of the court who wears thin black. Various silks and robes hang on racks. An unusual Shuncho subject in fine color, but worn in the fold.

118. Two Broadsheets of Ladies of the Court

Three ladies and a maid on the bridge, in black, faded pink and green; a lady seated on the engawa with two maids, other attendants bring a present in a lacquer box (corner repair). (2)

119. A Group Approaching the New Year's Party

A group of six, three famous Courtesans with attendants, color scheme in ecru, lavender and black, but dulled by time. The "Lantern Festival" with a group of three Courtesans and two maids, in similar color and condition. (2)

120. Fine Group in the Rare Lavender, Green and Black

Celebration in the Yoshiwara by Shuncho, decorated with pine trees, a famous beauty and companion seated by the Hibachi, with a group of six others, at the doorway. A broadsheet in collector's condition and color.

121. Celebrating the Boy's Festival: Broadsheet by Shuncho

A stately Courtesan, Seyama of the House of Matsuba, in rose and lavender tied with brilliant yellow, followed by her Shinzo and two kamuro, on her way to the celebration. Rich color against a background of pale grey, lower margin trimmed and a repair.

122. The Chrysanthemum Festival Day: By Shuncho

The stately Courtesan, Katano of the house of Ogi (the Fan) in brilliant rose and gold with two little Kamuro, all in robes of Chrysanthemum pattern. Following are two tall Shinzo. The rich colors against a pale grey ground are notable. Left and lower margin slightly trimmed.

UTAMARO: Fl. 1779-1805

123. The Spots on the Sash: A Rare Utamaro on a Grey Ground

A man filling his pipe leans over to see the spots pointed out by his companion. Half length figures, clear impression and fine color, a wormhole in the background.

[SEE FRONTISPIECE]

124. Diptych Print from a Rare Book, and a Panel

Moonrise; the farmer and his family home by the river; and panel showing the joy of the travellers at the flight of the Bird of Paradise. (2)

125. Girl Seen at Half Length Writing: Striking Pose

Contrasting colors of cherry and deep lavender, with black relief in the writing-box, and her smooth dark hair; and lady kneeling holding a letter. Two good Utamaro prints, the backgrounds somewhat dulled, but the figures quite clear and sharp. (2)

126. Three Broadsheets of Symbolical Interest

The Boy's "Name-day", carried by a servant and followed by his mother and a maid, having just left a large black and yellow "kago" or carriage; a tall courtesan watches her maid stooping with a bowl of water, from which a crane is drinking; and boys feeding the cranes, a handsome print in black and white with touches of lavender and ecru in the robes. (3)

127. **The Fishing Party: Scarce Oblong Form**

Fishing party on a gorgeous black and yellow boat, the excited girls are watching the large fish just being drawn from the water. The dream of the fish (coming from his mouth) is of another lovely girl. One of Utamaro's few oblong broadsheets.

128. **Two Prints of Seated Beauties**

A courtesan admiring flower arrangement in a bronze jar, she wears a lavender *uchikake* over rust-colored silks; and The Smoking Set, showing a seated courtesan wearing black over rose and grey with a pipe, a black lacquer tobacco set at her feet. Both are rare, beautiful examples of seated figures, the latter has been repaired at the side. (2)

129. **Autumn at the River: A Fine Example by Utamaro**

One girl seated, beating linen, speaking to her companion who brings more cloth. The third girl is carrying a yellow cloth-beater; all three are bare-footed. The wind shakes the pine-tree and blows the leaves from the red maple.

130. **The Flame Girl at the Chrysanthemum Show: Very Rare Example**

Broadsheet with clusters of large rose-chrysanthemums. Through the flowers appears the "Flame girl" with her long hair and wearing a "sun-ray" hat of rose stripes on yellow. She is seen at half length holding a flower spray. An unsigned example of great rarity, by Utamaro.

131. **The Black Scarf: A Woman Seen Half Length**

One of Utamaro's large heads; she pulls a black scarf (black suggests retouching) over her violet and rust silks. Good color and clean condition.

132. **The "Wild Woman" and Her Son the "Red Boy"**

Yamamba and Kintoki seen at half length; she leans over him with an ear-cleaner. By Utamaro.

133. **Three Teahouse Beauties: Okita, Ohisa, Ohina**

Seen at half length in the famous "pyramidal" form, and one of the rarest of the Utamaro prints of beauties, but some oxidation in features, robes and background.

134. **Prints by Great Artists Valuable for Study**

Utamaro, Lovers with Puppets; Harunobu, the disguised lover revealed; Yeizan, Mother and son; Toyohiro, playing Puppets (3); Panels by Shunko, Shunyei, and others, time-worn. (11 pieces)

135. **Two Broadsheets and a Diptych by Utamaro**

Tea-house entertainment and dancing girl, a scene with many figures, diptych by Utamaro; "The Sleeping Net" (repairs); and two ladies seen at half length (one face marred). (3)

136. **Six Prints by Utamaro**

Three from the series "Trouble among Servants"; mother seated reading by sleeping boy; boy scaring his mother with a mask; courtesan with a musician with drum. All somewhat timeworn. (6)

137

YEISHI: Fl. 1782-1818

137. Evening in Spring; A Print in Rare Lavender and Black

A lady of the nobility with three ladies of the court listening as she points to a bird singing in a cherry blossom bough, her rich black *uchikake* is set off by the soft lavender, stone blue, and dull green of their rich robes. One of the fine prints of Yeishi, end of the 18th Century.

[SEE ILLUSTRATION]

138. Summer Cooling by the River:

A tall beauty in lavender has her maid serve tea to the seated guest. Some wormholes in a fine composition in good color. By Yeishi, end of 18th Century.

139. Two Broadsheets of Groups of Women

The Purple Umbrella, three ladies and a boy on the river road (stain in upper corner); and four stately courtesans on parade, wormhole repaired in upper corner. Both by Yeishi. (2)

140. Diptych and a Broadsheet by Yeishi

A balcony on the seashore with a youth and a party of eight ladies, one has a telescope, another a Samisen; and beauty and maid admiring a kakemono (partly seen), the whole, including the background, in golden tones with some rose and green. From the Hayashi sale in Paris. (2)

141

YEISHO: Fl. 1785-1800

141. "Rival Beauties of the Yoshiwara": Series by Yeisho

Large head of a courtesan holding a yellow pipe, her robe of blue lined with rose and cherry, on a yellow background. End of the 18th Century.
[SEE ILLUSTRATION]

142. The Palanquin of a Princess: By Yeisho

Group of three women from a Triptych on a Grey and Yellow Ground. Fine example in fresh and beautiful color in fine condition, a few little wormholes of no importance in the robes.

ADDENDA

The following Japanese Color Prints, all from additional private sources, include a number of rare and desirable prints by Hiroshige, Hokusai, Utamaro, Toyokuni, Primitives, etc.

143. Three Portfolios: Bound in Native Japanese Cloth
Two suitable for broadsheets and one for kakemono. (3)

HIROSHIGE: Fl. 1818-1858

144. Hiroshige: Ronins in Caricature
Three Harimaze in collector's condition (14 small scenes on three sheets). Fuji, Fan Print, etc. (4 pcs.)

145. Three Prints from the Oblong Series: Two are Rain Scenes
"Arai" from the Yetatsu Tokaido, junks under full sail on the River; "White Rain" at Tsuchiyama in the hills; and Geisha leaving the tea-house in a sharp shower, from "Famous Tea-House series, No. 26". (3)

146. **Semba Moonlight: One of the Great Hiroshige Landscapes**

From the "Kisokaido Views", on the road to Kyoto, and a celebrated moonlight print; the willows on the bank bend in the Spring breeze as the raft sweeps down the river.

Note: An impression of remarkable quality, now almost unprocurable.

147. **Rain at Ohashi Bridge: Hiroshige's Most Famous Rain Print**

A sharp shower on the hurrying men and women on the high bridge from clouds of soft black obscuring the further shore. Series "Yedo 100 Views" and considered the masterpiece in that group. In collector's condition.

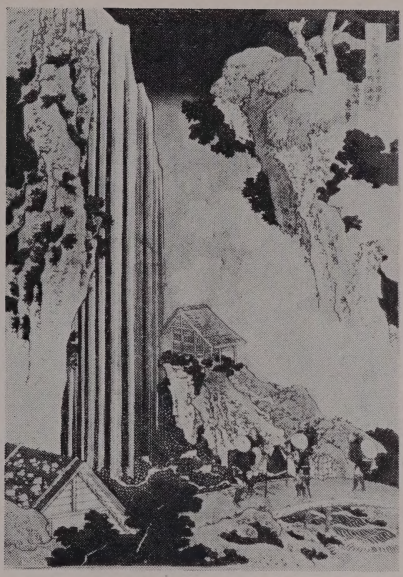
HOKUSAI: Fl. 1779-1849

148. **Hokusai Color Print**

A Surimono of "letter-sheet" form: "Seven Happy Gods in the Shishi (Lion) Dance"; effective use of lacquer-black, and some gauffrage on the huge Lion Masque.

149. **Hokusai and Others: A Group of Smaller Prints**

The Mouse escaping from the Samisen; Kintoki, his Mother and the Wild Boar; Herons' flight watched by travellers and ploughman; The Importunate Lover; etc. (8 pieces)



150

150. Yoro Falls in Mino Province. Goncourt No. 8

A broad stream of water falls in straight descent behind a rock on which travellers are resting in a thatched hut. One of the "blue series", some blue tones blending into green.

From the Collection of the Pratt Institute.

[SEE ILLUSTRATION]

151

151. Kirifuri Falls (or "Falling Mist") Kurokami Mountain: Goncourt No. 1

Three travellers stop to admire a cascade of many broken streams before following their companions on the mountain side. Skillful repair in the center. An early impression in beautiful color.

From the Collection of the Pratt Institute.

[SEE ILLUSTRATION]

152. Ghosts and Rare Grotesques: Color Prints

Ghosts of the lovers who committed suicide, tied to a tree; Ghost at half length, both by Kunisada; Head of a Priest; Grotesque "Men make a Man" (Composed of nudes) by Kuniyoshi. (4)

HARUNOBU AND KORIUSAI: 18th Century

153. Harunobu: Scene in the Yoshiwara. Oblong Form

Young man reclining and smoking, and entertained by a courtesan who kneels by the Hibachi; a tall Beauty in white at the Shoji.

154. Two Long Narrow Panels or Hashirakake by Harunobu and Koriusai

"Courtesan seated dreaming" by Harunobu: Lovers walking, by Koriusai. Good originals by rare artists. (2)

155. The Three Sages of the Bamboo Grove: Hashirakake by Koriusai

Buddha, Confucius and Lao-tze in conference; suggestion of mirror or moon-shape background.

156. Three Prints by Various Artists

Night Rain by Kiyochika (his prints are scarce); Festival at Atsuta, showing the racing, fine impression by Hiroshige from the First Tokaido; and girl jumping into a boat under the bridge, by Toyokuni III. All three in fine color and condition. (3)

157. Two Panels from "Twelve Signs of the Zodiac"

Kidomal looking at his reflection in the "water mirror", Ox Month. Full Moon; Prince Susano-o gazing at the Wave Dragon, in the rapid stream. (2)

PRIMITIVES: 1700-1790

158. Primitive: Lovers Watch an Artist Inscribe a Screen

Sumi-ye or black print by Okumura Masanobu. The "writer" or "artist" is supposed to present a likeness of Masanobu himself. Horizontal print. 1724-1740.

159. Primitive by the Same

Theatrical Scene: Actor's Dressing Room. Ichikawa Ebizo at the mirror tying a large bow, for which his Mistress hands him the clasp. A maid kneels by the hibachi. In monotone, and unusually fine condition.

160. Two Girls Impersonating Street Dancers at the New Year

Hosoye panel in *tan-ye*. One girl stands, carrying a fan, the other kneels with a drum. Hand colored in rose, tan and yellow; the man's robe richly enhanced with gold painting. A primitive in unusually good condition, attributed to Kiyomasu (1707-1763).

161. Two Early Panels: Primitives: Green Prints: 1765-1780

By Kiyonobu II. Ichikawa Ebizo in character threatening his Mistress (the actor Yoshizawa Ayame); *beni-ye* without the red, called *"ao-ye"*. From the Hayashi sale, Paris.

By Kiyomasu II. Sawamura Harugoro recognized by his Mistress, played by Yoshizawa Ayame, from his reflection in her mirror, also a *beni-ye* in "green", with red seal of a Japanese collector: both slightly rubbed. (2)

162. Prints of Two Primitive Artists:

Beni-ye by Kiyosato (1740-1750), Panel of three actors in a Scene; two ink-prints by Sukenobu (1700-1754): The Bird-cage, and A Biwa Serenade. (3)

163. Sekijo Pupil of Utamaro: Hashirakake: 1735-1790

The doomed lovers, Komurasaki and Gompachi, having decided to commit suicide. The color is brilliant, the edge slightly time-worn.

164. Four Girls Making Silk Wadding

By Shigemasa. A square print in excellent condition (except for a corner restoration) and beautiful color, showing a group of girls very busy making "Nawata Silk Wadding" 1759-1819.

SHUNCHO: SHUNSHO AND BUNCHO
SHUNSHO AND SHIGEMASA: SHUNYEI: ETC.

165. **Shuncho: 1772-1800 The Bath House**
Group of four women; maid washing the long hair of a girl nude to the waist.

166. **Two Prints by Shunko and Another Unsigned**
Hosoye of Danjuro with a bale of rice-straw; oblong diptych panel of a Scene with Four actors in "The Soga Brothers"—both by Shunko; and three boys playing artists, two hold up a Scroll. (3)

167. **Actors on Fans: Eleven Prints from the Series**
A collaboration of Shunsho and Buncho, two distinguished eighteenth century artists: many of the set are rarely offered. 1764-1792. (11)

168. **Mirror of Beauties of the Green Houses**
A collaboration by Shunsho with Shigemasa, in one of the great "Picture Books" of the Groups of Courtesans. A complete set of the diptychs in square form, amazing compositions in groups of from three to five women in soft silks in pink, lavender, beige, ivory, etc.; some are rubbed. (8 pieces)

169. **Scene from Act III of the Ronin's Revenge**
Panel in fine color by Shuntei, showing the lady trying to seize the sword from her lover. The great wrestler, Suminosuke stands with folded arms, broadsheet by Shunyei, good condition and color. (2)

170. **Large Head by Shunyei: 1767-1819**
The actor Kudo Suketsumi, as one of the characters in the "Soga Brothers" in the celebrated play of that name. Printed on a silvery mica ground. A rare broadsheet in fine condition and color.
Note: In this striking print, preceding Sharaku, are seen the qualities which so powerfully influenced Sharaku.

171. **A Famous Actor in the Role of a Peasant: By Shunyei, 1767-1819**
Nakamuro Nakazo II barefooted in a short robe of patterned lavender, his "mon" or crest in black between his shoulders. In collector's condition and color, on a grey ground. A very fine example.

172. **Nude: Water Color Painting by Suijiro: Signed, 1870**
A Japanese physician is tattooing a huge blue spider on a maiden's naked back. Rare example of Japanese faith healing.

173. **Three Hashirakake or Narrow Panels in Black and Blue-Gray**
Two prints of the fierce Shoki, the Demon-Queller, in lacquer-black by Toyoharu and Shunsho; and Toyohiro's Shishi (Lion) on the cliff, when born he tosses the young over the cliff and the one who is persistent and climbs back up is selected to carry on the race. (3)

TOYOKUNI: UTAMARO: HIROSHIGE: ETC.

174. Toyokuni: An Actor Seen at Bust Length

Wrapped in a grey-blue robe, patterned in large formal cherry-blossoms in yellow. Neatly repaired in margin and slightly trimmed.

Note: One of the large heads showing Sharaku influence. Rare.

175. Group of Ladies by Toyokuni Under a Pine Tree

With a pet monkey. One holds a red lacquer cup of sake, one plays a samisen. From the London Collection of the late Sir Leicester Harmsworth.

176. The Lovers: from the "Tragedy of the Soga Family"

By Utamaro: Tokimune, the Elder of the Brothers, trying to console Shosho for his necessary and immediate departure. Good color and condition but shows folding.

177. The Secret Love Letter: from the set "Five Beauties"

By Utamaro. Two figures half length, the maid is slipping the letter into the loose sleeve of her mistress: Series "Furyu goyo no matsu". Time has oxidized the colors, but the charm of grouping and line is faultless.

178. The Lonely House at Asakusa: By Hiroshige, 1845

From a rare series ("Old Yedo Stories illustrated"). The house was kept by an old woman who murdered wayfarers by suspending a huge stone at the top of the room and dropping it on them when asleep and then robbing them. The young girl with a screen is the next victim.

179. Ten Greeting Cards of the Japanese: Surimono

Surimono by Hokusai, Gakutei, Kunisada, and others including folk-scenes, etc., heightened in silver, bronze and gauffrage. (10 pieces)

180. Surimono in Color and Silver and Bronze Gauffrage. By Shigenobu

Scene in the Yoshiwara; a courtesan watches a child play with a ball. The Garland print in collector's condition.

181. Two Long Narrow Panels: or Hashirakake

Beauty with fan at a doorway by Kiyonaga: (Hirano No. 867) and married girl with a puppet on a tray, *beni-ye* or two-color print. (2)

END OF SALE

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